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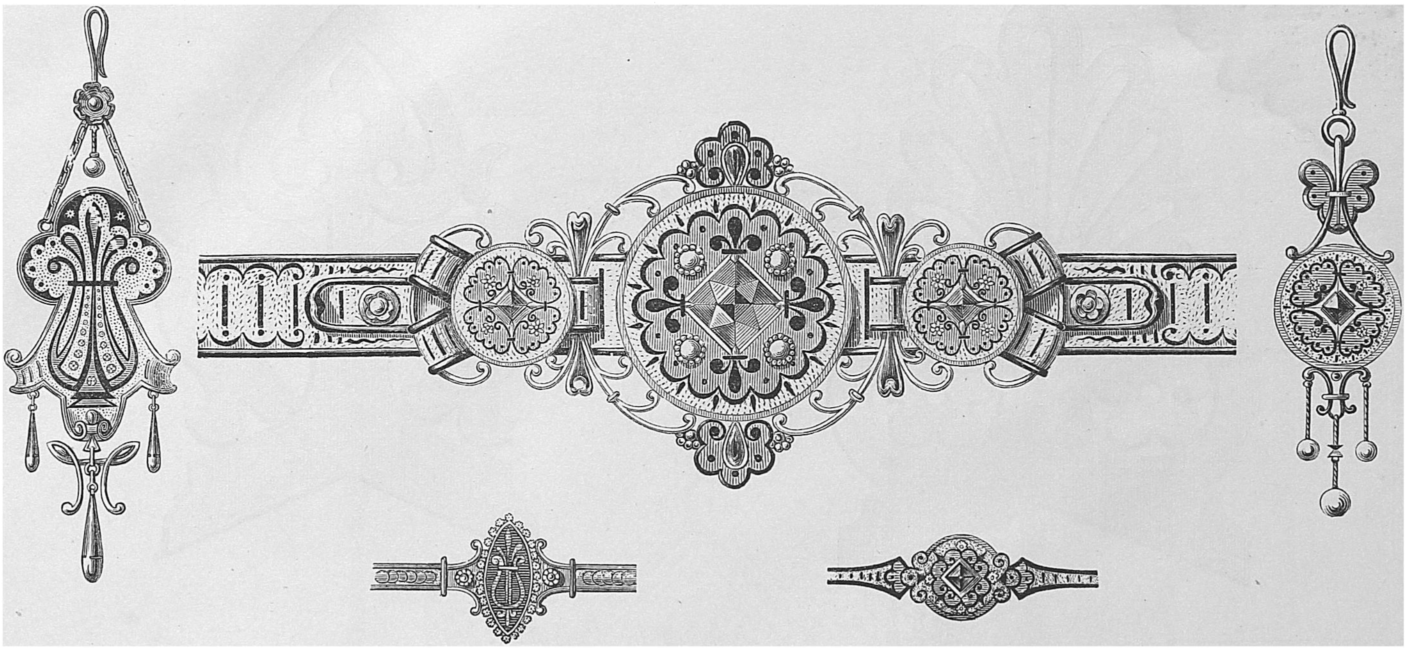

Nos. 22—26. Bracelet, Ear-Pendants and Rings, designed by Mr. L. J. Maess, Munich.

VARIOUS.

To Remove Ink-Spots from Writing.

When it is of importance to decipher letters, figures or names of papers, documents, etc., made illegible by ink-spots, J. Trapp recommends the following method. Trace the ink-blot on a piece of paper, and copy all that may be still visible around and under it; then wash the blot cautiously with a weak solution of oxalic acid until the ink-spot is gradually removed and the writing begins to show. Instead of continuing now the washing with oxalic acid which would result in destroying the writing, take clear water and then dry the paper. The former letters, figures, or names will then be distinctly visible under the faded spot; this is especially the case if it has been for some weeks or months on the paper, whereas the result is not always successful on writings of very recent date.

Ancient Patina.

Mr. S. Elster, in a paper on the production of ancient patina on our modern monuments, endeavours to prove that the fine rust, both preservative and ornamental to the master works of the Ancients, was artificially produced and due to a careful study of nature. His analysis of the antique patina shows, e. g., a certain amount of chlorine, missing in the metal itself, and likewise alumine, alum being used for the production of the patina. Lime would result from the employment of bone-black or of the wool in the yolk of attic sheep which contains oxalate of lime. For the production of a good patina the juice of onions, garlic and other plants was used. The study of ancient patina shows that it required continued care and attention, the bronzes of Herculaneum which were quite embedded in lava being very well preserved, while those of Pompeji, partly exposed to the contact of the air, were corroded and had a dark appearance. In order to provide our monuments with a varnish of ancient patina, Mr. Elster will have them first cleaned by chemical means, then treated with a patina solution of his composition and rubbed over annually with certain oils which combine with the patina. If this be done, our statues would appear in classical beauty, ancient patina would be revived, and with it the encaustic work of marble monuments.

Dying of Wood with Aniline-Colors.

This may be easily and quickly effected in bright hues by the following process. Beat and clear the white of eggs, brush it over the wood which is to be dyed, and let the coating be thoroughly dry, after which apply sulphuric ether (for large objects a mixture obtained by violently shaking together water and sulphuric ether) through the agency of which the white of egg will coagulate and form an insoluble layer proper for the reception of the dye. It only remains to immerse for a short time the wood thus prepared in the aniline solution in order to receive the desired dye. The albuminised wood may receive any ornament or design by applying the aniline color with a paint-brush.

Staining of White Wood.

Furniture in birch or white deal can easily receive the appearance shown by walnut veneer if stained with a solution of $3^{1}/_{2}$ oz., of super-manganesiate of potassa and $3^{1}/_{2}$ oz., of sulphate of magnesia in 1 quart of hot water. The liquid to be applied with a paint-brush, and the coating received thereby repeated. The manganesiate in contact with the wood-fibre is decomposed and a fine and very durable walnut color obtained. If small objects of wood are to be stained in this way a very weak solution of the mixture is prepared in which they are immersed from 1 to 5 minutes according to the desired hue.